

Bush letter welcomes students to war

— Daily staff

A week before his forces started bombing Iraq last night, George Bush asked American students to sit up, shut up and sign up in a letter sent to 420 campus newspapers. But many students are answering, "Hell, no."

Activists at the University of Chicago replied to Bush with an open letter which is now collecting endorsements from campus groups all over the U.S.

The Bush letter reiterates the statements he's used to clear the way for aggression for the past several months. It relies heavily on his standard catchphrases: "New World Order", "moral obligation", and "extraordinary multinational coalition".

The letter makes no reference to the possibility of a draft, but states that the soldiers in the Gulf are mostly "your age". The letter further states, "There's no horror that could make this a more obvious conflict of good vs. evil."

Melissa Ennen of the anti-war group Hands Off at New York University said she was "really shaken up" after reading Bush's letter. She noted the letter could open the way for the censorship and other suspensions of civil rights in the White House's proposed Emer-



McGill students' cries against war Tuesday night fell on deaf ears. One day later, American bombs fell to deafen ears, eyes and lives, with the full support of the Mulroney government.

gency Act.

University of Chicago student Nick DeGenova said, "I got home last Thursday night and I had phone messages from people asking me if I'd heard about the letter."

"In the middle of the night, me and three other students sat down and bashed off a response. Then we faxed it off to New York, spread it around and asked people to print it and endorse it."

Opportunistic morals

The response letter mocks the hypocrisies of Bush's appeal, paralleling his description of the invasion of Kuwait with a scenario in which "the President of the United

States invaded your campus newspaper with a letter asking you to support his war." It suggests the second wave of this invasion would appear "in your mailbox with a draft notice."

The open letter argues that the moral concerns articulated in Bush's letter over Saddam Hussein's human rights abuses are opportunistic, since these abuses were never denounced before the invasion of Kuwait threatened American economic interests.

It also points up Bush's history as CIA director of supporting bloody dictatorships in Latin America, and the past two Republican presidencies' attacks on Libya, Grenada, Nicaragua and Panama.

Its conclusion is, "The threat to peace comes from your relentless aggression."

DeGenova, Jonathan Goldman, Judy Wise, and Jonathan Fine circulated their response letter around American campuses over computer bulletin boards and fax machines.

According to Ennen, the letter has received endorsements from campus groups at most American colleges and universities.

Many campus newspapers have run the original letter and the response side by side, or plan to do so, for well-rounded wartime reading.

McGill anti-guru Naylor irritates age of greed

Bankers, Bagmen and Bandits: Business and politics in the age of greed

by Tom Naylor
Black Rose Books
1990, 166 pp.

McGill economics professor Tom Naylor kicks off his latest book by saying, "There is no point in writing if you are not going to irritate somebody."

Naylor has made a name for himself irritating people in his columns for Toronto's *Now* magazine, in numerous books, by consulting on alternative economic policy and by lecturing on 'underground economics' at McGill.

It's truly remarkable how much Naylor knows about the shady side of cash. *Bankers, Bagmen and Bandits*, a collection of several dozen of his *Now* columns, runs through a survey of issues worrying Canadians these days - Québec separatism, oil politics, war in the Middle East, sanctions on South Africa, the collapsing economy, and Mulroney's agenda.

Naylor is especially effective because most Canadians have heard virtually no articulate critiques on these national issues. Without any explanation of context, it's impossible for us to understand what's going on, or to do anything about it.

For his part, Naylor has long tried to dispell the myth that Canada is a sunny kingdom defined by cultural diversity and social tolerance. He shows us a slimmer place, run by local and national elites in collusion with a handful of international business interests. Behind most political disputes in Canada, he sees little more than combinations of elites jockeying for more power.

What is Mulroney's agenda for Canada, for example? No doubt, few Canadians could say for sure. The most widespread myth is that Mulroney is a do-nothing who sits on his hands and lets the country go down the toilet. According to Naylor, Mulroney's policies are not ad hoc responses to political events, but consistent and complementary parts of a clear agenda.

"Mulroney is one of the few genuine visionaries to occupy the prime minister's post in Canada... Starting with an unlikely coalition of southern Alberta yee-haw boys and Chibougamau used-car dealers, Mulroney went on to unite Canadian business in a crusade to rewrite the social contract," he says in an article entitled, "Predator in Power: Brian Mulroney's Real Agenda."

According to Naylor, the Tories have systematically dismantled the tools once used to hold Canada together and resist the pull from the south - the National Energy Policy, the Foreign Investment Review Agency, the CBC, and the rest of the infrastructure of transportation and communication.

The 'free trade' deal is linked to this agenda. Its main objective was not only to free up the North-South flow of goods, but to prevent any future government in Ottawa from reintroducing the policies the Tories have dumped.

The national power games Naylor speaks of were obvious in the

machinations behind the 'free trade election'. Québec supported the Tories in 1988 because the pact's rules on resources allowed it to proceed with plans to sell hydro-power resources to New England. Albertans went Tory because they hated the National Energy Policy, under which Albertan oil went cheaply to central Canada.

Mulroney has also sought to shift the focus of political decision-making away from elected forums, towards back-door dealings among provincial premiers.

Meech Lake is the obvious case, which Naylor says "was consistent with Mulroney's view of politics as a combination of bar-room brawls with his critics and boardroom deliberations with his cronies."

Most people know Mulroney cares very little for what Canadians think or want. But then what does he care about? Who does he serve? These are the kinds of questions Naylor tries to answer.

Naylor does what he does as

well as any of the famous anti-gurus of the U.S. anti-establishment - Noam Chomsky, Alexander Cockburn and the rest. They explode institutional propaganda on its own terrain.

But this work also mythologizes itself, just like the disinformation it criticizes. The authority of the anti-guru is not so different from the power of the guru, or the mainstream media. In either case, it becomes hard for most people to find ideas of their own.

Naylor realizes these dangers. He makes a point of saying so in almost every lecture he gives at McGill, telling people not to believe anything he says because he could be lying. Naylor's work is vital, but wise readers will respond to him as critically as he responds to our 'age of greed'.

Tom Naylor will make a "reluctant" appearance at a book-release wine-and-cheese sponsored by Black Rose Books today in the McGill Bookstore, second floor, 17h-19h.

- Alex Roslin

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Maracle: Who's political here?

Sojourner's Truth
by Lee Maracle
Press Gang Publishers
1990, 143 pp.

If you think politics is about posturing for the cause of your choice, marching and chanting revolutionary slogans, meetings and endless rhetorical discussions, then *Sojourner's Truth* isn't about politics.

According to Lee Maracle, politics exists in the everyday struggle of people to survive and maintain their identity in a world which wants to mould people into socially sanctioned slots.

Politics is the struggle to retain

one's culture and the idea of oneself as a strong and capable woman in a society which denies the possibility. Politics is the young girl who declines to play with Barbie "cuz Barbie don't drive truck and I don't like pointy tits."

Lee Maracle is a First Nations woman who is part-time Writer-in-Residence at the En'owkin International School of Writing for Native Peoples in British Columbia. She is one of an emerging generation of First Nations word warriors who have taken pen in hand to battle established stereotypes and to begin a process of cultural reclamation.

"In my memory, no two people ever told the same story in exactly the same way. The bearer of the tale embellished the thread of the story with their own fabric. It would be sad should this written version come to represent the last word in the story; hence, I caution you to read it and re-imagine it, tell it to yourself with your mind wide open and full of your own embellishments."

The release of *Sojourner's Truth* follows the recent re-release of Maracle's autobiography, *Bobbi Lee: Indian Rebel* (with a new preface written at the Oka Peace Camp).

Maracle has said that she quit European creative writing classes because, "I would have lost myself in the transliteration of our story into European story." In this collection, she has managed to blend the traditional First Nations style of oral literature with the European words-on-paper style in a manner that is uniquely her own.

In these stories there is no beginning, no climax, and no end; there is no conveniently presented 'moral of the story'. Maracle lays the story before the audience, spins a web of facts and imaginings, poses the questions.

Edited by Beth Brant (*Mohawk Trails, A Gathering Of Spirit*), this collection of stories is honest and painful. Issues in the everyday lives of First Nations people — racism, alcoholism, poverty — are presented without the urge to make it nice or to blunt the edges for the reader. She offers no dime store solutions.

From skid row polka partners to the homage of a poet by a killer whale (Hyak) these stories are funny. "Hyak is still jabbering... his huge manhood waving at me. *Hyak likes my poetry*, I say innocently to myself and wonder what that thing waving at me is." The humour doesn't blunt the edges; it



just makes them more surprising.

In "Who's Political Here?" Maracle challenges conventional views of political action with a story about a young wife whose 'politically correct' husband is jailed for posturing. She decides to leave him in jail rather than bailing him out with the money she needs to feed her children.

As she rationalizes: "I do all the laundry, cook and clean after that man, type all his leaflets after midnight and mother his two children... Who is in prison here? My sentence is 'until death do us part'; he's going to be there overnight."

"Bertha" is the story of a woman who dies of alcoholism while working at a West Coast fish cannery under slave labour conditions. A later story hints that this story was originally rejected by a liberal white feminist press who found it too offensive — too honest? — to publish.

"Sojourner's Truth" contains the

reflections of a corpse on hypocrisy. "Hell is seeing the lie in all of your excuses." A spirit, hounded by a mocking Jesus, is forced to confront his life of wife abuse. This story collapses time and challenges Christianity as a vision created by Man "to justify his selfishness and appease his conscience while outraging human and natural life."

"Hello Mom," Jesus purrs.

"Jesus, how nice for our paths to cross."

"I balk at the bizarre meeting between mother and son, two thousand years dead. In my mortal life the idea of Mary as Jesus' mother ended with his birth."

Sojourner's Truth is a collection about a people whose continued resistance is a triumph. For anyone interested in First Nations issues told from an insiders perspective, or anyone interested in good storytelling, *Sojourner's Truth* is well worth the read.

— Ardith Walkem

Lanky lecture at the end of the world

by Heather MacKay

Kissing. That's what they were doing in the Faculty Club ballroom last night, though they probably felt like they were doing something of more import.

The 'Friends of the Library' gathered and mingled in the moments before David Lank began his illustrated lecture on "The America That Vanished." These library-lovers clipped about like young goats, with a hopeful eagerness that sustained itself over the course of the evening. "We can make faces at David up there," one said as he gambolled to his seat.

The talk was not as much intellectual as it was public relational.

The Friends were warmly welcomed and congratulated for coming out "despite snowstorms, flooded streets, and the outbreak of war." Lank, Chairman of the Board of the McCord Museum, is an LCC/Princeton man, now head of an investment counselling firm.

But he is also a self-educated natural historian who has studied atlantic salmon and the mountain gorilla, and written some 15 books, including a collection of anecdotes on birds. Lank is very fond of birds and has compiled an epic of statistics on their earthly habitation.

The lecture was billed as picture-inclusive, which turned out to be a bunch of lovely snaps showing

birds, birds, and more birds. He rightly named "ignorance, greed, and stupidity" as co-factors in the vanishing of America. His documentation presented a continent of immense natural richness that "you will never see and your children will never see."

For example, a black walnut tree stood 210 feet in New York last century. Today the highest version is 98. Lank cited corduroy roads, covered bridges, disposable log rafts, and wooden fences as examples of last century's American excess. "The Canadian, like the beaver, can be called a woodchopping animal."

Lank is particularly eloquent

when he sings the praise of bird art. He summons up Audubon, that famed bird artist, who felt a passionate bond with the winged. Audubon saw a sky full of passenger pigeons and "they eclipsed the sun as though it were midnight."

The passenger pigeon is now extinct, and so is the labrador duck, the heath hen, and the prairie chicken. This is what Lank means when he describes his vanishing America. Each species pecked off the earth is a part of the continent slipping away.

The numbers he presents are staggering. For instance, Audubon (that crazy bird lover) and two other men shot 72 000 birds out of the

sky in one day. Birds and trees were thought inexhaustable by the first settlers — "and so was liberty," said Lank.

They chopped and they shot and they chopped some more, until "in the blush of freedom, when all had gone to pot," we hit the late twentieth century.

"We are the cause of the disappearance of the world."

Fair enough, so what do we do? A Friend of the Library asked Mr. Lank that very question.

"Change your buying patterns."

So much for wine-warmed, Faculty Club activism.

Tuning in and turning on to Albanians

Tune in Tomorrow...
directed by Jon Amiel
Cinemcom, 1990

This is a film that takes a young newswriter, his Aunt Julia, and a whole horde of Albanians through a front-on collision with Reality and Art, with new scriptwriter Pedro Carmichael firmly in the driver's seat.

Pedro (Peter Falk) has been hired by WXBW to revitalize its ailing soap opera, *Kings of the Garden District*. He fills it with such shocking revelation, such torrid scandal and wild rumour that the people of 1951 New Orleans can't wait to (ahem) "tune in tomorrow".

Martin Loader (Keanu Reeves)

is the newswriter at WXBW who befriends Pedro. It's an unusual friendship, as Pedro becomes more and more involved in Martin's problems.

You see, Martin is in love, and Aunt Julia (Barbara Hershey) isn't reciprocating. After twenty wild years, Julia wants to finally do something responsible. And although they are not blood-relatives, that does not, alas, involve falling in love with her nephew.

But Pedro sees in the relationship material ripe for cannibalization. So he manipulates the two, taping their private conversations, and transcribing them for the soap

opera.

Pedro is an interesting character, played ably by Peter Falk. He is a writer willing to manipulate life in any way to achieve art, who dresses up as his characters in order to better understand them, and who has to hate someone.

At this particular stage in his life, he hates Albanians. Can't stand them. And so he peppers his scripts with derogatory Albanian references, angering all manner of up-standing folk.

It's a good film, full of all sorts of fun. Peter Falk is outstanding, as are some of the minor characters. I was less impressed with Hershey

and Reeves. When they are alone on screen, they don't bring any life to the film.

Part of the blame has to lie in the dialogue that has been written for them. Fine, they're in love, they're not exactly concentrating on being original and insightful with everything they say. However, their scenes often sound like they've been lifted right out of a genuine soap opera.

The soap opera depicted within the film is wonderful. We first see the dumpy middle aged actors and the special effects man, moving on to the glamorous characters their voices are supposed to evoke. The contrast is hilarious.

Everyone is having an affair with one or another of their family members, and Albanian jokes fly out left and right, almost (but not quite) to the point of being tired.

The movie is based on *Aunt Julia and the Scriptwriter* by Mario Vargas Llosa, which I cannot claim to have read. However, Llosa did approve of the script, and so devotees of the book should not face too much disappointment with the movie. For myself, I had a great time, even managing to forget how wet my feet were for an hour and a half. And that's what entertainment's for, isn't it?

— Dan Robins

La guerre de Céline

Benoît LeBlanc

La Guerre, pièce jouée et adaptée par Michel Chiron à partir du roman de Louis-Ferdinand Céline, Voyage au bout de la nuit, dans une mise en scène de Théo Spychalski. À l'Espace La Veillée jusqu'au 3 février.

« La guerre - et tout acte de tuerie réciproque exécuté sous une justification quelconque, la plus noble soit-elle - est pour Céline une ultime abomination et avant tout, une bêtise inimaginable. »

Théo
Spychalski

Il y a de ces jours où les coïncidences sont de trop, et l'Espace La Veillée nous en présente un bel exemple en ce moment. Alors que la crise du Golfe atteint son apogée, Michel Chiron vient nous jouer la guerre. Mais attention, pas n'importe quelle, celle de Céline. Avec tout ce que ça implique.

Le pessimisme particulier de cet

auteur, exprimé à l'aide d'un grotesque divin, nous poursuit tout au long de la pièce. La langue de Céline accroche, frappe, dérange. Il crie avec véhémence et cynisme son dégoût du patriotisme, de la guerre bien sûr, de la vaine activité humaine. Céline a perdu ses illusions tôt et il nous le fait savoir.

« La grande défaite en tout, c'est d'oublier, et surtout ce qui vous a fait crever, et de crever sans comprendre jamais jusqu'à quel point les hommes sont vaches. Quand on sera au bord du trou faudra pas faire les malins nous autres, mais faudra pas oublier non plus, faudra raconter tout cela sans changer un mot, de ce qu'on a vu de plus vicieux chez les hommes et puis poser sa chique et descendre. Ça suffit comme boulot pour une vie entière. ». Voilà qui résume la pensée de Céline, lui-même un blessé de la guerre 14-18.

À la lueur de ce joyeux raisonnement, le public pouvait s'attendre à une soirée des plus agréables (Oui, oui...). Heureusement, Michel Chiron n'a pas déçu. Planté dans un

décor sombre, entre le dépotoir et la tranchée, il nous livre une performance tout en nuance. Chiron narre la prose de Céline avec violence, haine, couardise et ironie, passant d'un ton à l'autre sans nous irriter. Il incarne un Bardamu des plus savoureux. Chiron savoure chaque mot qu'il réclame.

Cet acteur et metteur en scène nous arrive de France. Il dirige parallèlement à sa carrière d'interprète de nombreux stages et il a enseigné aux universités de Caen et de Paris VIII. Acteur croyant à l'apport physique d'un rôle, du théâtre, il réussit à nous émouvoir par ce même moyen. Il veut toucher les sens, non l'intellect, l'esprit. Toutefois, curieux détail, Bardamu correspondrait plus à un homme chétif, banal, de taille moyenne qu'à un personnage grand au menton volontaire, mais cela n'agace aucunement le jugement du spectateur ou de la spectatrice.

Pour bien cerner son sujet, Chiron s'est limité à la première partie du roman de Céline. Ce dernier nous relate l'enrôlement (assez frappant!) de Bardamu, ses mésaventures de régiment et sa convalescence à Paris en compagnie de Lola d'Amérique! De plus, le comédien y a ajouté des extraits d'un autre roman, *Casse-pipe*, et de notes intimes du célèbre auteur tirées du *Carnet du cuirassier Destouches*.

Fidèle au texte, la représentation ressemble presque à une lecture publique. En revanche, la magie de Michel Chiron, les divers éléments



extérieurs (bruits d'explosions, chansons d'époque), le sobre mais juste décor, confèrent à cette pièce un caractère théâtral indéniable. Et puis, la langue de Céline s'approche tellement du parler qu'elle coule sans faire trop récit.

Fait à noter, la mise en scène de Spychalski sait rendre la tension et nous réserver quelques menues surprises. Peut-être le statisme de la fin du spectacle combiné au diminutio de Chiron aurait pu contrepu être évité ou du moins écourté.

Toutefois, cette pièce demeure un pur délice pour tout mordu de Céline ou ceux qui ne l'ont (malheureusement) pas encore découvert. En ces moments de troubles, où la tristesse, l'inquiétude et la peur s'installent à petits pas, il fait bon d'aller verser, avec Chiron et Céline, son fiel sur la pire bêtise humaine.

EVENTS

Thursday 17 January

Speak-out against war in the Gulf. Organized by the McGill Troops Out Coalition. Arts Building steps. 12h.

McGill for the Ethical Treatment of Animals is having an open meeting. Presentation by Anne Streeter of the International Wildlife Coalition. Info: 345-5679. Union 425, 3480 McTavish. 16h30.

Friends of First Nations is having a general meeting. Info: 842-0906. Leacock 738. 17h.

Students for Global Responsibility is having a meeting. Projects include James Bay, speakers series. Info: 284-6385. Union 425, 3480 McTavish. 18h30.

Perspective, the quarterly magazine of QPIRG is having a meeting for interested francophone and anglophone writers, graphic artists and production assistants. Info: Kristin 284-5104. QPIRG office, Eaton 505. 18h30.

Students' Society (SSMU) meeting. The more the merrier. Union 107/8, 3480 McTavish. 19h30.

The cat dies in "Straw Dogs", with Dustin Hoffman. Presented by the Film Society. \$1.00 members and seniors. \$3.00 non-members. Leacock 132. 19h30.

Friday 18 January

Dexter Gordon bleeds into his reed in "Round Midnight", another Film Society presentation. \$1.00 members and seniors. \$3.00 non-members. Leacock 132. 19h30.

Saturday 19 January

"The Godfather, Part II", Film Society presentation. Popcorn on sale. \$1.00 members and seniors, \$3.00 non-members. Leacock 132. 19h30.

Party. Bar. Refreshments. Hosted by the McGill Caribbean Students' Society. \$2.00 members, \$3.00 non-members. Union B09/10, 3480 McTavish. 20h.

Sunday 20 January

Downhill skiing with the Outing Club. \$35.00. Info: 398-6817. Jay, Tremblant, Sutton.

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Jasper Johns: Is that a coffee tin?

by Michael Holmes

Are you worried nights over the possibility of meaning in contemporary cultural discourse? Confused by the signs and symbols of your own generation? Beleaguere yourself yet a little longer at the current exhibition of Jasper Johns' *Printed Symbols*, on exhibit at the Montréal Museum of Fine Arts.

American born (Georgia) and American shaped, Jasper Johns is described by the promo-pamphlet as "one of the most important painters and printers alive today." In 1988, Johns represented the United States at the Venice Biennale where he received the Grand Prix.

Now a member of the American Academy of Arts and Letters, this is an artist with whom the present must reckon, and to a large extent acknowledge as interpreter/voice of authority. His works assemble for us the domestic and social icons of our parents and ourselves, re-presenting the politics of the utilitarian and the natural as paradigms for the

way we see and structure our lives.

Objects of order and containment proliferate throughout the Jasper Johns world. Coat hangers and beer cans, and the famous red Savarin coffee tin containing a painter's brushes, remind us of the extent to which the material world has invested life, and art, with continuity and structure. The objects which Johns describes in his graphics speak to us in the vernacular. They are the items of everyday.

The innovation in his work arises from the varied modes of presentation. These range from early experimental lithography (a form which Johns was largely responsible for reviving in 1960s America), to embossure, intaglio, collage, and painting.

In his well-known series of paintings of targets, Johns appropriates a military and barroom design in order to question the place in contemporary culture of a pervasive symbol most often passed over as a mere use-object. Early explo-

rations of the American flag and the 48 continental states involve similar attempts to re-create quotidian symbols through techniques of doubling and unusual colouration.

Johns' group of paintings called *Cicadas* use vibrant colours against harsh white backgrounds to visually echo and transform the long hot summer sounds which these insects perform. The busy yet patterned cross-hatching of the colour sticks might suggest the mesmerizing potential of art, which can lull viewers into a near-trance: Who is

really in control of Western thought?

The question of authorial control and of the supposed necessity of having a fixed 'real' voice guiding the text, is throughout the exhibition at the centre of the controversies which Johns raises and explores.

A practical illustration of the matter is represented in the limited collaboration of Samuel Beckett and Johns in the production of a mutual work in book form.

In a limited edition put out in the seventies, five of Beckett's stories are interspersed with a variety of

black and white prints created by Johns independently of Beckett's own work. The editors of the volume obviously made certain choices when deciding the ordering of the illustrations and the stories; however, these are never stated, nor are the relations between written text and picture of a one-to-one dimension.

The silence behind the composition and editing of this work invokes the individuality of reader/viewer response, thus involving him or her in the re-creation of meaning:

Ocean Ranger saga not so buoyant

by Tom McGillis

Any one-person show requires enormous energy from its performer as well as careful writing and direction. Without all of these elements, it runs the risk of losing its audience's elusive attention.

Foolhouse Theatre's *Jewel* has all the strength of a carefully written script, but not the kind of sustained energy it needed from its actress, Bridget McFarthing, who apparently directed herself in the role.

Jewel dramatizes a moment in the life of Marjorie Clifford, a westerner widowed in 1982 by the sinking of the *Ocean Ranger*, an oil rig offshore of Newfoundland. The play, written by Joan MacLeod, is set in 1985, after Marjorie's initial grief has subsided. Her life is a miserable period "of waiting", but she does not know what she is waiting for.

Marjorie has nightly fireside chats with her dead husband, gradually informing the audience of the disgraceful absence of proper safety precautions on the *Ocean Ranger*. More importantly, though, the audience is to become attached to this woman's relentlessly raucous sense of humour as she recounts her married life.

Marjorie's lack of sentimentality is what gives this play its dramatic strength. As she takes her first tentative steps towards a new beginning, Marjorie submerges herself in memories, only to shrug them off again. With each shrug, she renews herself.

The audience would like to be able to cheer on Marjorie's recov-

ery, but something in this production stifled that response. The problem lay in McFarthing's inconsistent energy.

Despite moments of powerful intensity, McFarthing failed to keep the show's energy up at all times - a huge task no doubt, but a necessary one for this kind of production.

She had her strong moments. McFarthing created a vivid memory of the RCMP officer who informs Marjorie of her husband's death. The audience was mesmerized by her complete association with Marjorie's pain.

In another scene, McFarthing conjured up images of the marriage's history while she meticulously applied her make-up in preparation for her date. The tug of emotions affected the audience as much as it affected Marjorie.

But these moments were unfortunately too few to maintain the attention of the audience, and *Jewel* degenerated, at times, into a dreary narration of a Western Canadian marriage.

McFarthing could have used the help of a director to help her retain her strong identification with Marjorie's pain and courage, while demanding more humour, which is the play's best facet.

McFarthing seems to have taken on too much. With a more collaborative effort, *Jewel* could have shone more brightly.

Foolhouse Theatre Company & The Collective present Jewel at Frazer Hickson Institute, 4855 Kensington, NDG. For reservations, call 369-2347.



Kit (Debra Winger) and Port Moresby (John Malkovich) take Bertolucci's "existential road trip".

Operation Sheltering Sky

The Sheltering Sky

directed by Bernardo Bertolucci
Warner Brothers, 1991

When Bernardo Bertolucci's *Last Tango in Paris* was released back in 1973, it was clear that only Bertolucci himself could one day improve on it. Now, after the Hollywood-friendly disappointment of *The Last Emperor*, we have *The Sheltering Sky*, which for all intents and purposes is *Tango* revisited on a larger scale with a stronger impact.

The Sheltering Sky is essentially an existential road movie, and the characters, appropriately enough, have difficulty keeping track of where the roads are.

The story, exceptional in the richness of its content and, particularly, in the economy of its style, takes its central couple to deserts and graveyards and abandoned buildings on what appears to both them and us to be an endless journey with an unclear destination.

Kit and Port Moresby (Debra Winger and John Malkovich) are

American artists who have arrived in Morocco along with an irritating hanger on, Turner. Finding themselves in this new environment, they proceed to try and 'find themselves'. Knowing that settling down in one place would put him face to face with the breakdown of his relationship, the husband insists on travelling on, without pause.

The story proceeds to occupy itself with the problems of avoiding love and resisting self-knowledge. The long stretches of the film without dialogue, filled with Ryuichi Sakamoto's terrific soundtrack, speak to this challenge.

Eventually the breakdown in the relationship turns physical, and after Port dies of typhoid fever, Kit goes on a new journey. She joins a group of desert nomads as its leader's lover - and this time round, despite the language barrier, communication becomes possible.

In line with contemporary literary trends, the story is bracketed with the appearances of a Narrator (played by Paul Bowles, the writer

of the book on which the film is based) who, à la Kundera or Calvino, observes the lovers and comments on their tale.

The technical side of the film is virtually flawless. The performance of the leading trio is supported by the unbelievably good acting of Timothy Spall and Jill Bennet as a runaway child-murderer and his mother who bump into Malkovich and Winger at all the wrong times, giving them rides and borrowing and stealing their money.

The photography is exceptionally good. After his work on *Apocalypse Now*, and now on *The Sheltering Sky*, Vittorio Storaro can easily lay claim to first place in on-location cinematography.

With *Last Tango in Paris* and *La Luna*, *Sheltering Sky* seems to conclude Bertolucci's unofficial trilogy about lonely artists lost in foreign lands. In every way, this latest episode is an improvement on the previous two, and it is once again clear that only Bertolucci can one day improve on what he has created here.

- Mani Haghighi

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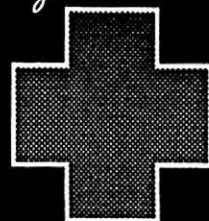
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McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. EXACT CHANGE ONLY PLEASE.

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Important notice. Please note that the Travel Club's spring break trips have been changed to: Cuba \$545, Venezuela \$569, Cancun \$610. Travel Club 398-6826.

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Test anxiety group now forming at McGill Counselling Service. 6-8 weekly sessions to help you relax and concentrate on exams. Phone 398-3601 now!

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387 - Volunteers Needed

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PLACE: Room 302, University Centre
McGill University

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contributors
Jens Kohler, Tom McGillis,
Benoit leBlanc, Alex Cruise,
Dan Robins, Eric Smith,
Michael Holmes, Ardith
Walkem, Mani Haghighi... and
special thanks to Doug
Saunders at the Lexicon

Editorial Offices: 3480 McTavish,
room B-03 Montréal, Québec H3A
1X9 telephone (514) 398-6784
Business and Advertising Office:
3480 McTavish, room B-17 Montréal,
Québec H3A 1X9

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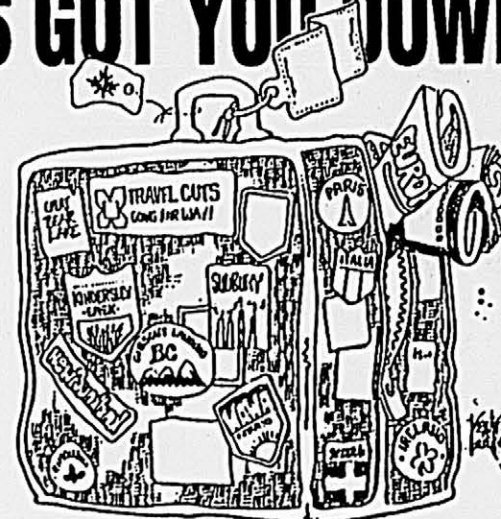
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